



My Little Ukulele

I have been asking a few questions online while putting together this issue. I made a couple of ukulele comparison videos and posted them on YouTube. My goal was to demonstrate that various ukuleles, even those made of the same type of tone-wood, could sound vastly different.

My ears are not your ears and we all have different "favorites" among our ukuleles. Since many of you have more than one uke, the question is this: Why does a particular ukulele become one's favorite? What is it about the uke that rises above the others?

I have the luxury of playing a lot of instruments from the cheapest laminated ukes to some of the finest custom crafted pieces anywhere. I have played "K" brands from the best Hawaiian tradition and also the ukuleles from big guitar makers trying to catch the ukulele wave.

You can pick up a budget uke that sounds great and a luthier built uke that turns out being a dud. My contention is that today, ukes are the best they

have ever been.

Thanks to both innovators and traditional ukulele makers, we have a healthy assortment of beautifully crafted "factory ukes" available to us. At the low-end of the market, there are solid-wood imported ukes of steadily improving quality and tone. There are no barriers to entry in the world of ukulele players.

In this issue, we review KoAloha's KSM-T2, a soprano ukulele with a tenor neck. It is a beautiful instrument and superbly crafted. This level of quality is why I believe that we are entering a NEW GOLDEN AGE of ukulele.

We have Ohana's SK-50 (next issue we will review its sibling, the SK-70), a new model based on the popular CK-50G. What a beautiful uke.

Oscar Schmidt has sent me their top-of-the-line OU280SWK. This is a solid Hawaiian Koa uke with lots of real abalone inlay and some of the most beautiful wood-grain I have ever scene. My wife said this: "That is the most beautiful uke I have ever seen." Believe me, she has seen plenty of ukes, too.

Surely, one of the reasons my wife was drawn to that uke was the high-gloss finish and the bling. This is a ukulele that will turn heads. You seldom see them in stores, though.

We feature Howlin' Hobbit in the artist profile. Our friend, the Hobbit is working on a new project in Puget Sound. Find out what else he's been up to these recent days.

We have some new club listings and events. We also have some more news and reviews. There are some cool things coming in future issues, too. As cooler weather comes around, we hope to heat things up with some great new features.

what's inside...

p2. N-Track Studio Review
 p5. Howlin' Hobbit
 p11. Timing is Everything
 p12. Ohana SK-50... Sweet Uke!
 p13. Kala Pocket Uke
 p14. Oscar Schmidt OU280SWK
 p15. KoAloha KSM-T2
 p16. Mic'd v. Plugged
 p17. MP3 Players
 p18. Victoria vox Concert Pix
 p19. Kala Uke Give-A-Way
 p20. Club Listings
 p26. What's Happening
 p27. Take It On the Road
 p28. Online Resources



N-Track Studio

When the term "DAW" or digital audio workstation first came onto the music scene, it was a combination of hardware and software. Music was recorded using a control panel attached to a computer system. The control panel had lots of traditional controls, knobs for gain, panning, etc. There were even effects send and receive channels and other features typical of stand-alone recording gear. The difference was that storage was all done on a computer hard drive.

Today, the term "DAW" is used to describe a computer program within which all recording, effects, and mixing is done. There are even plug-ins for mastering your work.

N-Track Studio is one of the oldest such software DAW applications available. The present version is 6.1 and includes some new tweaks and enhancements that will aid performance.

I have typically done my recording on a stand-alone hardware-based multi-track recorder, like the new Tascam DP-008 reviewed in the last issue. I prefer the use of dedicated hardware because it is easier to keep unwanted

noise from ruining an otherwise good recording. Since I have a newer DELL laptop, however, my recording habits are just that, habits, not necessity.

Running N-Track studio with a modern laptop should prevent computer noise from spoiling your mix.

So, how do you get the sound into your computer?

There are lots of solutions available for anyone wanting to record music straight into a program like N-Track Studio.

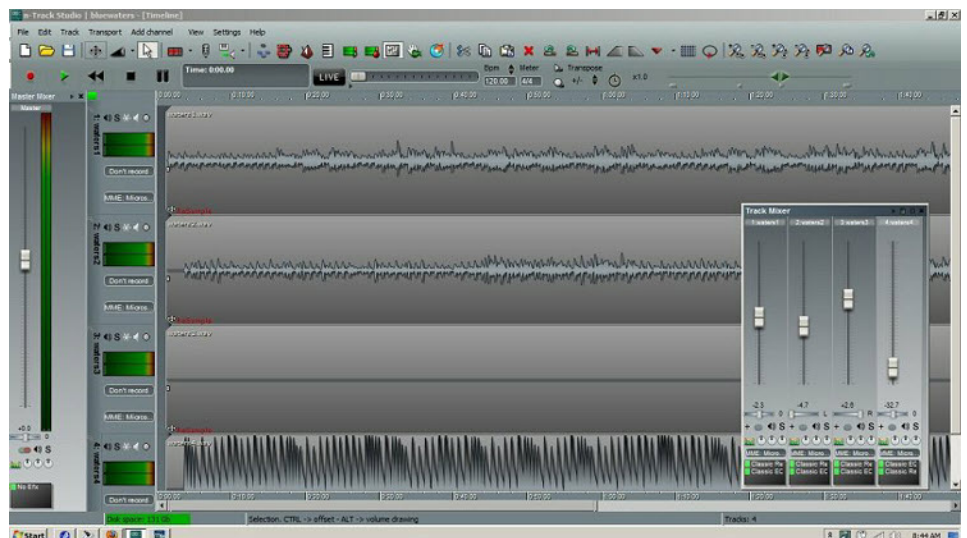
There are lots of USB-powered condenser mics available and many of them are very nice quality. You can plug a USB mic straight into your computer and start recording from within

N-Track studio, laying down tracks as you add more instruments, lead vocals, backup vocals, and lead breaks.

Your only limits are the computer's ability to handle multi-tracking and audio processing, and your imagination.

You will find that applications like N-Track Studio come with various plug-ins that enable you to add effects like reverb, multi-chorus, flanging, and EQ. There are almost a limitless supply of plug-ins available, so, you can forage around online and find just about anything. Just make sure that you use non-destructive recording for your original wave files or you might ruin an other great "take" when you use a filter and something goes awry (which can happen in an heart-beat).

One plug-in I downloaded for N-Track Studio is the "LAME" MP3 generator plug-in, and, in short, it was actually pretty LAME! It changed the pitch of my tune just slightly and I ended up



wanting to use another alternative. The previous versions of N-Track Studio I had did not use the LAME plug-in and the results were always much better. This is a big weak-spot for me since I prefer that people can tune their ukulele and play right along with the music without having to retune sharper than "concert pitch."

Aside from the glitch in the LAME plug-in for MP3 generation, I did not find anything really problematic with this version of N-Track Studio.

There is an old saying in the recording industry, "Garbage In, Garbage Out". If you start with a bad base recording, there is no way to rescue it with filters and effects. In fact, you can totally destroy an otherwise good recording with effects and this new incarnation of N-Track Studio is no exception to that

rule. If you use the "native" plug-ins, those that are part of the DAW program itself, be aware that they are somewhat generic and you want to fine-tune most of them to get better results. I took what seemed like a good recording from wave files already on my hard drive and I imported them into N-Track Studio and started working on mixing them. With N-Track's reverb plug-in, I suddenly had a noisy, trash-can echo that was terrible. I removed the plug-in and used the VST "Classic Verb" and picked "small room" for my sound effect and all was well.

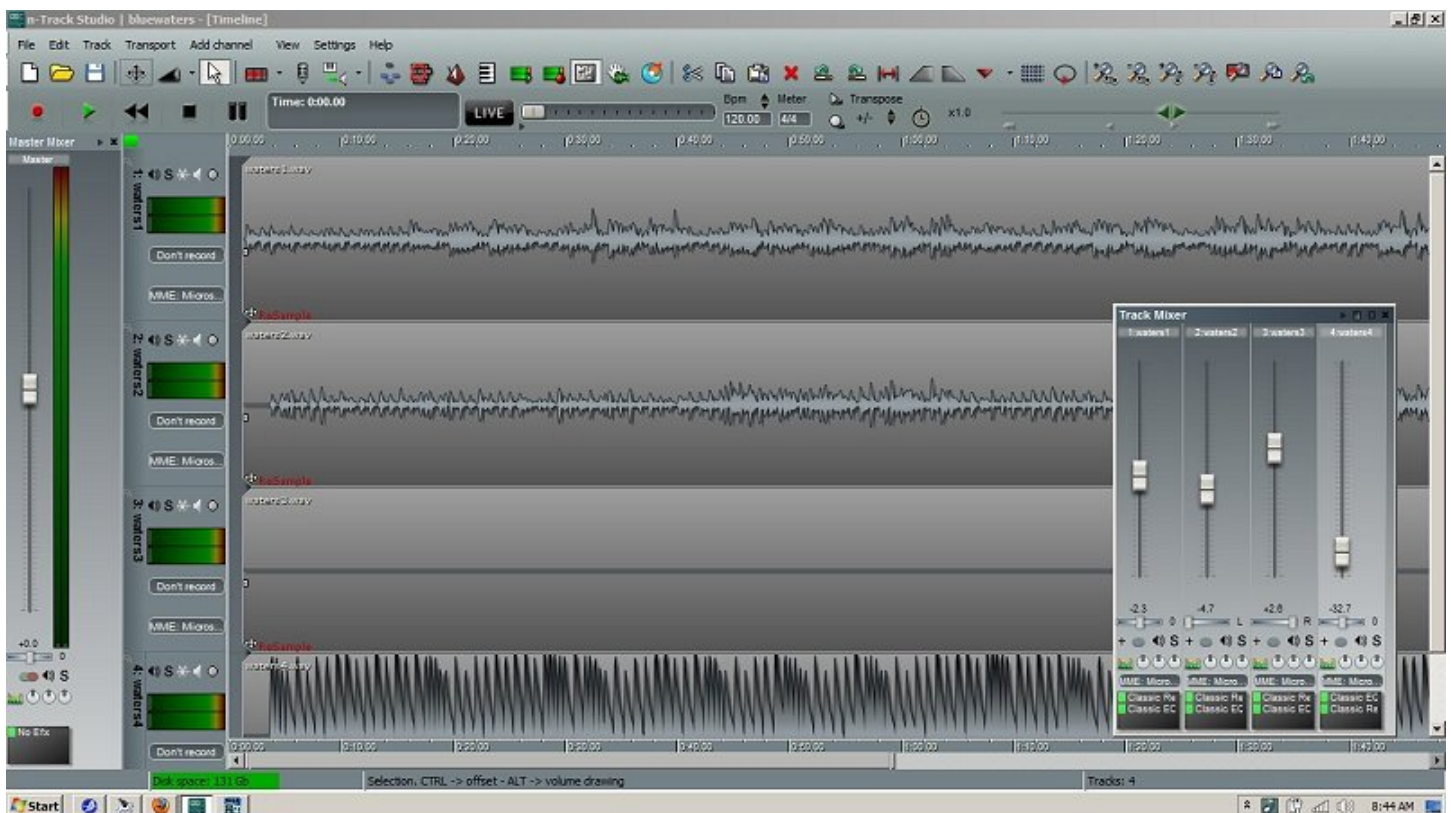
N-Track's EQ plug-in was actually quite good, in fact, it was too good. I picked "warm vocal" and it did such a great job that you want to use it ONLY for vocals; otherwise, you will lose a lot of the life in your instrumental recording tracks. That does not happen with the VST EQ plug-in.

Over all, I would be happy with version six of N-Track Studio if I had not used MIXCRAFT.

N-Track Studio's MP3 plug-in is a big disappointment and that is the main stumbling-block with an otherwise pretty good program. As DAW software goes, it is pretty powerful and has all the bases covered.

Compared to the competition, it is not in the same league mainly due to the LAME plug-in.

Digital recordings, today, are really used mostly for MP3 file generation, whether you want to just get your songs online or sell them in one of the many digital music websites available these days. Without a reliable, trustworthy MP3 conversion tool, I'd say put your money in MIXCRAFT. Don't settle for something that doesn't work like it should.





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Howlin' Hobbit

I played ukulele long before there was an Internet, but, when I started looking at ukulele centric websites, one of the first names that caught my eye was the guy named "Howlin' Hobbit".

It wasn't long before I had to investigate... Who was this hobbit and why the name?

What I discovered was a very active musician. He played in a group, and solo. He even "busked" from time-to-time. He had a website that included a very popular resource for ukulele enthusiasts. He delved out good advice on the ukulele forums, helping everyone when he could.

Then, Howlin' Hobbit, along with one of his groups, "Snake Suspenderz" put together an album, a CD, actually, titled: "Serpentine" and I wrote a review of it- great album, lots of great songs and lotsa laughs.

So, I asked Howlin' Hobbit if he would take time for an interview.

Introducing... Howlin' Hobbit...

Q: How long have you been playing ukulele?

A: It was the first stringed

instrument I ever learned a song on. This was back in 1963. I didn't keep up with it until relatively recently but I've been playing it "seriously" for nearly 10 years.

Q: You play guitar, too?

A: The guitar was the first stringed instrument I stuck with for a while. I got my first guitar in 1973. It was one of the prizes you could get-- instead of cash-- for flogging "imprinted greeting cards" door-to-door.

Q: What is your ukulele story, how did you discover the uke?

A: The ukulele was the first stringed instrument I ever played. Back in 1963-- I was 5 years old-- my Grandpa took me to a little music shop in my hometown of Lebanon, Oregon. This was just the living room of some old gent's house. We were going to pick up a harmonica for me (and we did, a Hohner Marine Band in the key of C for \$2.50... price one of them nowadays!).

When we got there the guy was strumming a ukulele. He pulled down a banjo uke from his wall and taught me how to strum along to "Five Foot Two" (a song



I still play).

Many (many, many, many) years passed where I didn't even touch a ukulele except for a tourist job found in the basement of my best friend's house somewhere around age ten or eleven until 1992 or so when I was busking at Pike Place Market and wanted something to add to the act. I purchased an old, creaky, off-brand concert uke from an ex-girlfriend and learned a couple tunes on it.

Time passed. The uke faded from my repertoire (though I still own that very uke).

In 2001 I was pretty popular at the Pike Place Market in Seattle, Washington because I was sitting in with a variety of acts on washboard. Alas, I was living in Edmonds, WA (a long ride on two buses) and, since I was worried about showing up at the Market and finding none of my jam buddies I'd also carry my nice Alvarez-Yairi acoustic guitar (in its heavy hardshell case). 'Cuz let's face it, solo washboard pretty much sucks.

Most of the time I'd just carry it

because there'd be someone there to jam with. My right arm was getting longer than my left from carrying the damn thing. I said to myself, "Self, you gotta do something about this" and then remembered I had a ukulele.

I "blew the dust off of" the tunes I knew and started learning more. Getting dissatisfied with the quality of ukulele I was playing -- it was hard to get any volume out of it and I was playing outside -- I started buying ukes off of eBay and other online sources, going through a number of cheapies until I scored an all mahogany (i.e. not the plastic fretboard model) Harmony Roy Smeck. It wasn't a bad uke at all, nonetheless, one summer I decided I'd had enough and was going to save up for a decent, solid-wood, factory-built ukulele. I ended up with a nice custom Glyph instead. You can read about that in the next question's answer.

Since then I've just tried to learn as much as possible. Several more ukuleles have come my way and, after several years of busking solo ukulele, I feel like I'm getting a handle on it. Most days anyway.

Q: You have a GLYPH, Is there a story behind it?

A: I had gotten quite tired of trying to pound any sort of decent volume out of the cheap ukes I could afford at the time. Since I busk I'm often in rather noisy environments with no sound re-inforcement.

Volume is important there.

At that point there weren't all the great choices in inexpensive but good quality ukuleles that we've got today. I decided I was going to work like crazy and stash away \$400 to get a decent ukulele. When I was about half way to my goal I was on the Flea Market Music bulletin board and saw a link posted to pics of a handbuilt ukulele. I thought, "Sure, I like ukulele porn," and checked it out. It was a very early Glyph (concert IIRC) and it was beautiful. I figured I'd not be able to afford anything like that and went about my business. Later I checked back on the thread and Dave had posted how he was about to retire from his day job and build ukuleles. He said how since he was an unknown name at the time he'd run a "start up special" and listed prices.

The soprano was actually LESS than what I was aiming to save!

I practically broke my keyboard I was typing the email to Dave. I did NOT want to miss out. (Note that I had talked with a couple folk who'd played his ukes at that time and they said they played and sounded as good as they look.)

Dave actually delivered more ukulele than we had decided on. Apparently mine was the first Glyph to make it to the west coast and he wanted to have me showing a fancy one about. Plus, of course, he's just a nice fella.

So I have Glyph S003 and still play it regularly. It's showing its years (I play hard) and still as lovely looking and sounding as before.

Q: How many ukes do you have in your collection?

A: Just counting the working ones here, I currently have six.

I had seven but recently gave my Ohana SK35 away to Thaddeus-- multi-instrumentalist, fabulous songwriter, co-founder of Snake Suspenderz, and generally talented fella. He'd borrowed one of mine after a rehearsal and laid down a really great track for one of his originals and I thought he should maybe have a nice one of his own.

Plus, I felt like a freaking rock star (George Harrison springs to mind) to be able to give a friend an instrument.

BTW, the song is called "Luna Park" and is available on Thadd's recent solo CD, "Birthdays & X Rays." It's available here:

<http://bardscathedral.com/store.php?album=bx>

The line-up is the Glyph, a National reso (which I'm giving serious consideration to selling), a Tiki Flea, an Ohana soprano, a Mainland classic mahogany (with the MiSi pickup in it) and an Ohana SK-50MG. All (except the 'nino, of course) are sopranos.

Q: How long have you been

gigging on uke?

A: I got serious about it because I was tired of carting my guitar around to busk so I started working it into my sets right away. For the last four years or so I've been playing ukulele almost exclusively.

Q: Did you gig on guitar?

A: Yes. Both solo and with a number of duos and trios.

Q: Snake Suspenders, How did it all begin? How long have you been together?

A: It began as a duo, me on ukulele and vocals, Thadd on sousaphone, one afternoon about 16 or so years ago. We were bored and decided we'd go to the Victory Music open mic that's held at The Antique Sandwich in Ruston, WA. Rather than being one of the countless guitar pickers there, we'd try something different. I dug out that first ukulele I'd gotten and he grabbed his sousaphone. We did a rousing rendition of the Doors tune, People Are Strange.

We'd dust off the act occasionally over the years but nothing regular until early 2004 where we decided to do at least a little serious busking. We turned out our first CD, Preliminary Slither, at that time.

In 2007 we were doing a gig at the Drawing Jam at a local art school and we met Sketch. He sat in on drums for a couple tunes and it was like he'd rehearsed with us. We didn't let

him out of the room until we'd exchanged contact info.

We searched around and found Dean Hedges, who played upright bass— and fabulous mouth trumpet— with us for a while. We



turned out the EP, A Few Loose Scales at that point.

Dean went on to other things and we had a summer of being a trio before it suddenly hit me that I knew Sal and so did they and why don't we invite him to grab his tuba and join in the fracas. January of the next year we released "Serpentine".

Q: Were there any other bands before that?

A: Countless. Seriously.

I mean, I've been in TWO previous bands with Salamander. We each played different instruments in each of them.

In Peanut Envy (an acoustic

power trio), Sal played trombone and I covered guitar, rack harmonica and vocals. In the Propellor Heads (a loud, electric basement band), I played drums and sang, Sal played keyboards and sang.

Q: Your CD, "Serpentine", How long did it take to put that project together?

A: Weirdly enough, we only had 5 recording sessions for it. We were working on it and got the first session in and then a huge (for Seattle) snowstorm came in. The mayor, in his infinite (ahem) wisdom decided the streets weren't going to be salted so the town came to a freaking halt for several weeks. Once that cleared up we got it out of the way pretty quickly.

Thadd and I were working like crazy on writing. Sometimes we'd come into the sessions and tell Sketch and Sal, "Here's the three songs that you've

never heard before and we're recording today." They were pros and rose to the occasion.

We laid down all the "bed tracks" live. This was either ukulele, drums and tuba or those three plus guitar. Thadd would mike us all up in the living room and we lay down the track all together. That helped give the album a live vibe.

Then we'd go back and add the vocals, leads, extra fiddly bits, etc. This allowed us to have the benefit of the overdub tech while still maintaining the live feel.

I'm still very proud of that CD. We covered two tunes and between Thadd, me or both of us together wrote the other fourteen. Thadd did a great job both in the recording, mixing, mastering area but also in designing and assembling the packaging.

Q: Is there another in the works?

A: I really don't know. There's certainly been some loose talk about it. I'm currently writing (and plotting) a new solo CD.

Q: How did you pick your genre? Did you experiment with other formats first?

A: I played an awful lot of blues for a long time. On the guitar/harp on the rack thing. Then I started getting into some of the more finger style genres (country blues, piedmont, and finally some ragtime).

When I started concentrating on the ukulele, I loved the close-



voicing of the chords and how much easier it was to play the jazzy stuff I liked on uke than it was on guitar.

I'm not 100 percent certain I've "settled" on a genre yet. I still play a couple of rock and roll oldies (a Beatle tune here and there, a Herman's Hermits tune—seriously!) and various oddities like Radiohead's Creep and such.

Q: You do a lot of original tunes and covers, who writes the songs?

A: Thadd and I have written the original tunes for Snake Suspenderz. Sometimes him, sometimes me, sometimes both of us co-writing.

Q: Who plays what instruments?

A: I play ukulele and some diatonic harmonica. Sketch sticks to drums/percussion but also adds fabulous harmony

vocals. Currently sal is on tuba only but we're discussing bringing him in on some of the other stuff he plays. Thadd plays every damn thing. Trombone, guitar and chromatic harmonica in our live set plus some clarinet and cornet on the CD.

Q: You are putting together an "event" in Puget Sound area, can you tell us about it?

A: Not much to tell. I've had the idea for a uke-centric evening for some time but just recently got around to putting the word out. I've gotten a surprisingly light response, especially when you consider the ukulele population around these parts. It may return to the back burner for a bit. Still can't believe there's not more folk who want to come out and get paid and fed for playing their uke a half hour or so.

Q: What future plans do you

have for ukulele?

A: Two of my musical heros, Amanda Palmer and Steve Lawson, have used their music to turn their lives into an adventure, and are, in the process, making not just a living, but a life.

I love making music in general and on the ukulele in specific. If I can emulate those two-- with my little ukulele in my hand-- I'll consider myself a success.

Or maybe world domination. Whatever.

Q: Any future plans for guitar?

A: It will no doubt make at least a guest appearance on my upcoming CD.

Q: Have you thought about doing more elaborate video compositions?

A: Oh hell yes. I'm filling notebooks with ideas.

Currently I'm clawing my way up the learning curve, both in how to do the actual videography and with the editing software(s). I'm trying to do a little something different in each video.

For instance, my most recent video is the first one I've done with two hi-def cameras recording at the same time, and then cutting back and forth between the two different angles. My next one-- soon, knock wood-- I'm going to add in an audio recorder. I've gotten a Zoom H2 and it does a lot better with audio quality than

the cameras do. After that, some multi-track work on both the audio and video, and then, well, you get the idea.

The largest plan currently in the notebook, and sort of my medium-term goal in this respect, is to do the whole MTV-like music video with lots of different shots and lip-syncing in them to something I record in a regular multi-track studio.

Q: YouTube, MySpace, how have they influenced you, or have they?

A: YouTube, quite a bit. And not just for the ukulele scene on there. I like all sorts of music, with a special fondness for odd stuff coming out of people's bedrooms and basements.

MySpace, not so much. Andrew Dubber (in England) is calling for the end of this month to be International Quit MySpace Day. I'm giving serious consideration to joining the movement.

Q: Are there any musical goals, any dreams you want to share with the readers?

A: I'd like to gain a sufficient mastery of both the fretboard and the assorted movable chord shapes so that I can do a bit more "free jamming" with folks. Other than that, just play until I die.

Or maybe shortly thereafter.

I'd like to thank Howlin' Hobbit for taking the time to "talk" with us. Don't die anytime soon, HH.



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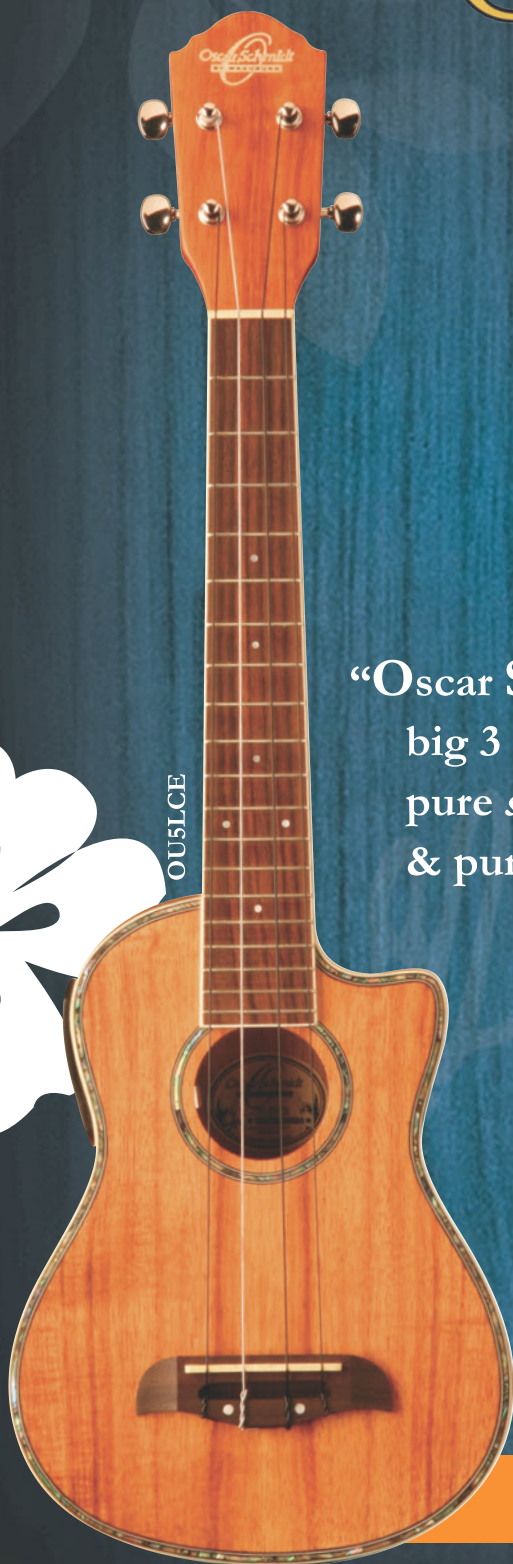
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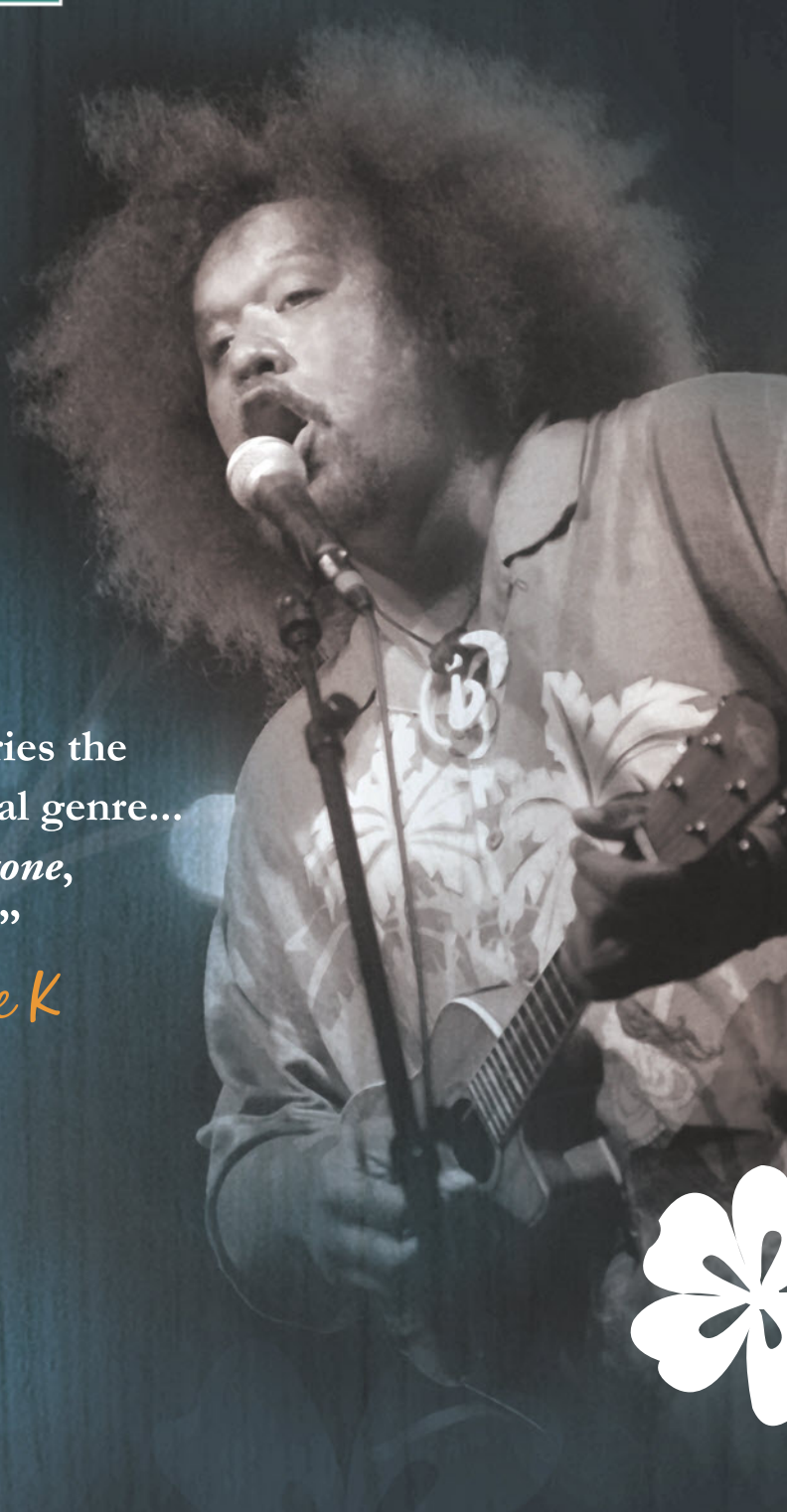
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Timing Is Everything!

When it comes to playing music in a "group", timing is everything.

You can botch things up a bit playing by yourself, and even if you change the meter slightly (speeding up or slowing down a little), many people will not notice. Playing with a group or recording a song with multiple tracks changes everything.

When you record, you can enable a "click track" in most software or use a "drum machine" to add a basic beat to your song while you record all the parts.

Depending on your "meter" (that's the term used by producers when they are talking about "the beat"), you might not need a click track, but it is the rare individual that can stay on tempo without some sort of percussion.

All music is built on a foundation of a basic rhythm track and some sort of meter. Typically, in rock and roll, the drummer and bass player build that foundation as a rhythm guitarist lays down a "reference track" which might very well be dumped later when the "genuine" rhythm track is recorded. Mind you, if the reference track is good enough, it might just be a keeper and you are half-way home.



The Barnkickers - Steve Boisen and Amanda in **ukulele player** hats.



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Ohana SK-50

Ohana sent me two soprano ukuleles based on their most popular concert model, the cedar-topped CK-50G, with a rosewood back and sides, all solid wood construction and a nice high-gloss finish.

The SK-50 (pictured on the right) is a soprano solid wood uke with a solid rosewood back and sides, solid mahogany neck, and a solid cedar top.

The uke has an ebony fretboard and bridge with a bone nut and saddle. It also has Gotoh friction tuners that do the job nicely.

The ukulele has a matte finish rather than the high-gloss finish of the CK-50G. The mahogany binding looks great against the rosewood body. It has a very stylish look, very classy.

Since the neck is mahogany, there is no mahogany binding at the seam of the neck and fretboard. The frets are dressed perfectly and the neck is sleek and smooth. It is shallow from front to back and sits comfortable in my hands.

The fit and finish are perfect on this uke. I cannot find any flaws in the finish at all and every seam is flawless. You can tell that a lot of care went into

building this ukulele.

Cedar-topped instruments are sweet sounding and just get sweeter with age. I would expect no difference in this ukulele. It was surprising just how loud it was since it is only a soprano, but, I have several concert ukes that don't have this big a voice.

Some performing artists prefer acoustic instruments mic'd with a high-quality condenser microphone. I lean that direction at times, but I have always acknowledged the benefit of having a pickup in a ukulele or guitar for playing on stage or recording. With this Ohana soprano, that is not a factor. This uke projects its sweet sound so well that acoustic instrument purists would love it.

What amazes me is that the break angle, that is, the angle of the strings over the bridge, is relatively shallow on this uke, yet it is louder than most of the instruments in my collection, with the exception of KoAloha ukes.

I love virtually everything about this little ukulele. From its beauty to the sweet sound of its voice, this is a work of art. It is an incredible instrument.



Knowing Ohana, this is going to be a value-priced ukulele, but, it is worth a lot more than the price you are likely to pay for it.

For the novice, it is a fantastic instrument. For the stage performer or recording artist, it is a can't miss. You will love the sweet, silky tone and the volume... And it will just keep getting better with age.



Kala Pocket Uke

While it's not the smallest ukulele I have had in my hands, the Kala "Pocket Uke" is a cute little instrument that is sure to be popular with traveling players and people just wanting something that they can carry and stache anywhere, and produce when the mood strikes them.

This little ukulele is sixteen inches from the tip of the headstock to the end of the lower bout. The bottom picture on the right shows the Pocket Uke beside my iPod Touch. That gives a pretty good impression of just how small this ukulele is.

The neck has twelve frets and the fretboard stops just over the top of the upper bout so it doesn't get in the way of strumming. The neck is only 1.375 inches at the nut. That is a regular-sized neck, so playing this uke is not difficult at all.

I asked Kala Ukes' Rick Carlson how they tune the Pocket Uke and here is his reply: "We like tuning it like in baritone tuning, either in C (CFAD) or D (DGBE) Or some people like to tune it like a uke."

I took Rick's last part of his response as a reference to re-entrant tuning.

I dabbled with the tuning and played around a bit until my ears really liked what they heard. At that point, though, I was in between "keys" so to speak— either too sharp or too flat, depending on your perspective. So, I dabbled a little more until I finally settled on something that sounded good in contrast with standard tuning (low or high G, I tried them both).

My impression is that this is a great little instrument to use as an accent in your music. It is cute, that's for sure.

The body is solid mahogany and the fit and finish is great. The headstock is a Martin style, downsized to match the rest of the instrument. The neck is beautifully shaped and comfortable in my hands. The tuners are friction pegs with black buttons and they work very well. The uke is supplied with Aquila Nylgut strings.

This uke is somewhat of a novelty. It is a great gift item and could be a really cool stocking stuffer for the coming holiday season (totally serious). My guess is that you won't be using this as a primary uke, but it is one to add to your collection.

Who would use this uke,



someone that wants to play accents in multi-track recordings; someone that wants a tiny uke that can be carried anywhere; someone that has just about everything else and is looking for something new.

The build quality is excellent and this uke is a lot of fun to play. Strum it a few times and you can't help but smile. That's what it's all about.



Oscar Schmidt OU280SWK

The OU280SWK is one of the most visually stunning ukuleles I have ever seen. Made of SOLID Hawaiian Koa and topped with a high-gloss finish, the richness of this ukulele is stunning. But, the real question is how does it stack up against the top Hawaiian makers and is it possible that Oscar Schmidt, the company that single-handedly out-sold all other manufacturers of budget ukes combined, how could they produce a serious contender in the "professional" market?

The OU280SWK is, indeed, solid Hawaiian koa, from the tip of its headstock to its lower bout, it's solid koa... it's not a sibling Acacia species. This uke is the real deal.

When I removed it from the case, my wife immediately declared that it was the most beautiful ukulele she had ever seen. The high-gloss finish and genuine koa caught her eye.

Outfitted with Aquila Nylguts, I tuned the uke and started to play. It was not as loud as some of the ukes I have lying around here, but it had a very sweet, mellow tone and was effortless to play. The neck was very smooth and comfortable and the action was fantastic.

I carefully checked over the body of the uke. The fit and finish were top-notch all the way around. The koa was rich and beautiful. While it is not book-matched, it is figured nicely and has amazing color.

The uke has Grover tuners with gold plating and black buttons. The gold-plated Grovers look great contrasting with the koa headstock.

The fretboard is ebony and features an abalone floral inlay that is really pretty. The frets are dressed perfectly and there are no sharp edges. The white binding looks nice and there are no imperfections in it. There are dot markers to facilitate playing up the neck.

The bridge is ebony and the nut and saddle are bone, not synthetic. Some people prefer bone and others prefer Tusq. I am not partial to either, they are both excellent choices and upscale ukes are typically made with one or the other.

The action in this uke is wonderful and playing it is a pleasure. It is heavier than a lot of ukes in this price-range and it is not as loud, which can be attributed to heavier bracing internally, but it is solid and



Oscar Schmidt did not cut any corners on this instrument.

Is it worth the \$899.90 price on the OS website? You can decide. As for me, I am adding this one to my personal collection. I think it will be perfect accompaniment for my morning coffee before heading to the office. You can hear it... <http://www.youtube.com/PM320M>



KoAloha KSM-T2

Spend a little time on one of the Internet forums dedicated to ukulele and you will see references to the "K" brands. The two most popular of those being Kamaka and KoAloha.

KoAloha has been making ukuleles for about fifteen years and in that time, they have become one of the top two companies in the business.

The KSM-T2 is a beautiful instrument. It features a soprano body of solid Hawaiian Koa, a tenor-scale neck made of solid mahogany, and Grover tuners.

When I received the KSM-T2, the first impression I had was that it felt a little top-heavy. The body is a standard soprano and the neck is long. Add Grover tuners to the headstock and it is heavier than most sopranos. Standard KoAloha soprano ukes have friction tuners, which are much lighter.

Holding the ukulele in my hands, it felt comfortable. I tuned it up and gave it a test-drive. That is when it hit me. The volume of this ukulele is louder than many soprano ukes on the market and is more what you would expect from a concert-bodied ukulele. But the tone is sweet. This ukulele produces a

sweet, buttery tone that was a pleasant surprise. Loud sopranos made of koa have often been described as having a distinctive "bark" to them, which sounds harsh to my ears. Not the KSM-T2. This ukulele is smooth. There is no harshness about it at all.

There is a point where loud becomes irritating. KoAloha seems to understand this. Their ukuleles seem to be some of the loudest you will find and at the same time, they can produce beautiful tones and softness. Listen to Brittni Paiva and you will understand what dynamics KoAloha ukes can produce. There is, indeed, a fire within and it shows in their passion for making beautiful instruments.

The fit and finish of the KSM-T2 is flawless and the neck is smooth and intonates perfectly from one end to the other. The frets are beautifully dressed and this ukulele practically plays itself. The nut and saddle are Tusq and the result is that this uke has great sustain. Strum it and the sound it produces seems to hang in the air. Wonderful!

I love the Grover tuners, they look superb and are smooth and make tuning easy.



I love this ukulele. There is no doubt in my mind why it is that KoAloha is taking the Hawaiian music scene by storm. These ukes are world-class instruments made by people with a passion for music and a dedication to excellence.

The KSM-T2 is worth every penny (about \$750 on the street). I highly recommend it.

Mic'd v. Plugged

In acoustic instrument circles there is a constant argument over which is better, using a microphone or having a good pickup in your ukulele (or guitar).

Most SERIOUS acoustic fanatics are in agreement that the tone of a stringed instrument through the pickup may be great, but, it is somehow different than its acoustic voice.

Major manufacturers have tried to reproduce the natural tone of a solid-wood instrument with EQ settings, various filters, sound modeling software and other means, but results vary widely.

Armed with a good set of condenser mics, you will notice subtle changes in tone repositioning them relative to the sound hole, the bridge, and the neck of your instrument. So, even with the best mics money can buy, there is no perfect solution for reproducing the sound of an acoustic instrument in the way your ear hears it.

The best solution seems to be a combination of mics, one pointed at about the twelfth fret on a guitar or ukulele and one pointed at the bridge. Pointing at the sound hole is not considered a good idea.

Using a pickup enables you to record vocals and the instrument on separate tracks much more easily. You're not chained to a mic stand. Even if your tone is not perfect, the convenience is often a benefit.



Got Uke?



You can find Kala Ukuleles at
www.ukeladymusic.com



MP3 Players

In a recent survey, over 90 percent of young people, mainly college age and below, used some sort of MP3 player as their primary music playing device.

In the 1970s, home component stereo systems were superb and the features that everyone wanted seemed to be on everything from high-end systems to department-store quality brands.

Virtually every home had a component system. When it came time to replace them, it seems that all you could find were book-shelf systems with preset EQs and there were no tone controls. The quality was lousy on most of these systems and the tone, well, it seems that genuine audio quality is a thing of the past.

Enter the latter half of this decade and we are seeing another trend altogether. Kids are listening to music via their iPod or some other MP3 player and using preset EQ settings or tweaking them slightly at best. BASS enhanced music is bottom heavy to make up for the lack of response in ear buds.

Now, there are recording artists producing music specifically for MP3 players and the mix is being processed for "average ear buds".

Is this good for audio reproduction? Is this good for the music industry?



<http://www.wsukes.com>



<http://www.ukulelenoir.com/>



ukulele player is created using Serif PagePlus page layout and graphic design software.

<http://www.serif.com>

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We Sell Ukuleles
expert setups for your fine
ukuleles and guitars.

350 S. Grant Avenue
Columbus, Ohio 43215

Bill Foley, owner and luthier.
www.gvmh.com
(614) 228-8467
email: info@gvmh.com



<http://www.ukecast.com/mp3/>



<http://www.ukulelecosmos.com> - excitement, music, lively discussion, and a whole lot more...



We caught song-smith Victoria Vox at the Rumba Cafe where she put on one commanding performance. Here she is playing her KoAloha "Pineapple Sunday"



The show started late and the crowd had been rockin' all night long. Victoria sounded great and the crowd loved her. Fans from COUP (Columbus, Ohio Ukulele Peeps) were there to cheer her on. Before Victoria hit the road, we had a chance to interview her for *ukulele player*.



ukulele player and Kala present...

ukulele player and Kala Ukuleles came together to bring you this exciting opportunity. One lucky reader will win this ukulele.



All you have to do is submit your name, an e-mail address, and a shipping address so that if you are the winner, we will be able to ship it to you. You only need to submit your information one time and you will be in the running for all of the Kala Ukulele give-a-ways.

You read about the Kala Pocket Uke ukulele in this issue of **ukulele player**, now, here is your chance to win it. Follow the instructions below...

We will not share your contact information with anyone for any reason.

note: if you have trouble with the form, e-mail your entry to giveaway@tricornpublications.com
Include name, shipping address, e-mail address.



Go to this website and fill in the form and click the submit button for your CHANCE to win. There is no purchase necessary. One submission per person will be counted. The lucky winner will be decided by a random number generator program. The contest entry cut-off date will be the 20th of every month of the current issue. The winner will be chosen on the 24th of that same month. The winner will be announced on Ukulele-Cosmos, Ukulele Underground, and Flea Market Music.

http://www.tricornpublications.com/uke_contest.htm

Thanks for reading **ukulele player**
and thanks to Kala Ukuleles for their support.



Ukulele Club Listings...

If you would like to list your club here, submit contact information at this website:

http://www.tricornpublications.com/uke_player.htm
 or e-mail me at this address:
mickey@tricornpublications.com
 We will add you to our list.

USA

Arizona

Scottsdale Strummers, Scottsdale AZ, Contact Pat McInnis
 weekly daytime meeting, monthly evening meeting
 email: pat@azukulele.com
 website: azukulele.com

Tucson Ukesters

Tucson, AZ
 Meet weekly - usually on Monday afternoon
 Contact: Kristi
twoazin@comcast.net

Phoenix Ukulele Meetup

<http://www.meetup.com/The-Phoenix-Ukulele-Meetup-Group/>
 4th Thursday at Dolce Video Coffee Bar
 1025 E Camelback Rd, Phoenix, AZ 85014
 Contact: Carolyn Sechler carolyn@azcpa.com

California

Nuked Ukes

We are in Auburn California. Welcoming players from all levels.
 contact: Loyce Smallwood
loy@foothill.net
www.kahi.com/loyce'sblog

Ukulele Society of America

Contact: Richard Douglas
 (760) 458-6656
 300 Carlsbad Village Dr.
 Carlsbad CA, 92008
http://launch.groups.yahoo.com/group/ukulele_society_of_america



<http://www.wsukes.com>



<http://www.ukecast.com/mp3/>

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expert setups for your fine
 ukuleles and guitars.

350 S. Grant Avenue
 Columbus, Ohio 43215

Bill Foley, owner and luthier.
www.gvmh.com
 (614) 228-8467
 email: info@gvmh.com

Ukulele Clubs continued

Ukulele Club of Santa Cruz

www.ukuleleclub.com

One of the Largest Ukulele clubs in America! Usually meets every third thursday at Bocci's celler in Santa Cruz, but check the website, cause it sometimes changes. Or email Andy@cruzio.com for club information.

Ukulele University

New uke club in the Sacramento, CA. Area. Meet 1st Thursday eve monthly

email: stuherreid@yahoo.com

website: www.ukeuniversity.com

San Jose Ukulele Club

Every second and fourth Tuesday in the month.

Beginner session at 6:30 p.m. Regular meeting from 7 to 9 p.m

New Almaden Community Club, 21727 Bertram Road

e-mail: sanjoseukeclub@gmail.com

San Diego Ukulele Meetup Group

<http://www.meetup.com/San-Diego-Ukulele-Meetup-Group/>

We meet on the first Tuesday of the month at Lion Coffee downtown @ 6:30pm.

"Ukulele Jam" hosted by Shirley Orlando.

Meets Thursday evenings at 6:30. All levels welcome. Music is contemporary, from tin pan alley to the beach boys, etc.

16852 Gothard St Huntington Beach CA 92647.

shirthings@aol.com or encantada@cox.net

Colorado

The **Denver Uke Community** has been bringing Ukemaniacs together since 2005, We meet each month on the third Saturday at Swallow Hill Music Association at 10:30am. All skill levels from beginner to

"Wow that person ROCKS the Ukulele", we also play a wide range of music, from country, tin pan alley, Hawaiian.

<http://launch.groups.yahoo.com/group/UkuleleCommunityDenver/>

Connecticut

The Ukulele Club of Southern Connecticut and the

KookeeUkie Ukulele Band.

We welcome players of all skill levels and offer classes

for those new to the ukulele. Check our web site at

<http://www.orgsites.com/ct/uke-club/index.html>.

Pete Johnson

email=petejhnsn@sbcglobal.net

Florida

Tampa Bay Ukulele Society

www.meetup.com/tampabayukes

Ukulele Clubs continued

Check out the website for scheduled "meetups". This groups is very active.

Florida Ukulele Network

www.FloridaUkuleleNetwork.org

F.U.N. has meet-up groups in Broward, Palm Beach, and the Space Coast

Chicago Illinois

CHUG - CHicago Ukulele Group

We have our monthly Chicago Uke Jam the 3rd Saturday of every month.

Please contact Henry at Henriness@gmail.com

Oak Park Ukulele Meetup Group aka The Harrison Street Ukulele Players

Every Thursday 7P-9P Venue: La Majada Restaurant - Banquet Room

226 Harrison Street, Oak Park IL 60304 website: www.ukulele.meetup.com/89

contact: wonderwallemporium@yahoo.com

Kansas (and Western Missouri)

Kansas City Ukesters

<http://www.kcuke.com>

Kentucky

Kentucky Ukes

meeting the fourth Sunday of every month

KentuckianaUkes@yahoo.com

Michigan

Ukulele Jam, 4th Tuesday night of the Month Oz's

Music Ann Arbor MI.

jerryefmail@yahoo.com

Minnesota

Two Harbors Ukulele Group (THUG), Two Harbors MN.

Email: al@agatebaymusic.com

StrumMn ukulele players

<http://strummn.nexo.com/>

Nevada

The Ukulele Club of Las Vegas

www.meetup.com/ukulele-club-of-las-vegas

New Mexico

The High Desert Sand Fleas

Meet the 2nd & 4th Thursday of each month at the

Albuquerque Press Club [6pm - 9pm]

2101 Highland Park Circle, Albuquerque, New Mexico - USA

contact: Stephen Hunt via email: hdsfgcea@gmail.com.

Ukulele Clubs continued

<http://sites.google.com/site/hdsfgcea/>

New York

Ukulele Club of Potsdam (New York)

meet-up every other Friday at 5PM at Tim's Comic & Game, 6 Main Street
contact: Tim Connolly tim@discoverpotsdam.com call: (315) 268-1598.
Loaner ukes available. Bring your uke and leave your cares at home!

Ohio

COUP (Central Ohio Ukulele Peeps)

coup@tricornpublications.com

Jumping Flea Night Monthly uke strum-along

Cleveland Heights, Ohio. LAST Tuesdays 7:30 - 8:30 at Coventry Village Library.
Free & open to everyone!! Contact: melissaogrady@ymail.com

Oklahoma

Green Country Ukes

Meeting the needs of ukulele players in the greater Tulsa area
contact via e-mail: rskjrmail@gmail.com

Pennsylvania

Allegheny Ukulele Kollektive (Look for us on Facebook!) New uke group taking shape. Hoping for twice monthly jams and sing-alongs for all levels.
Hollidaysburg/Altoona, Pennsylvania, Contact: Steve kss15@psu.edu

South Carolina

Lowcountry Strummers Ukulele Club

Charleston, SC metro area. We meet twice a month. One beginner class and open Jam each month. All are Welcome.
www.lowcountrystrummers.com **e-mail** lowcountrystrummers@gmail.com

Texas

Robert S. Sparkman
sparky.judy@tx.rr.com

Lone Star Ukulele Club (in North Dallas)

<http://groups.yahoo.com/group/lonestarukuleles>

The Dallas Ukulele Headquarters

Go to www.meetup.com and search The Dallas Ukulele Headquarters to join the group. Lots of fun events and jams!

CHUG - Coffee House Ukulele Gang

Fort Worth, Texas

This wild west ukulele gang meets the 2nd and 4th Tuesday of every month.
Contact Steve for more info. (steve_w_williams@yahoo.com)

Ukulele Clubs continued

Vermont

Vermont Ukulele Society

email: vyhnak@sover.net

Meets on the second and fourth Mondays of each month.

Virginia Ukulele Club

Vienna, Virginia

Meeting twice a month to play a huge range of traditional, tin pan alley, standards, and lots of pop tunes. Members come from the whole DC metro area, including Virginia, Washington DC, and Maryland. All ages and levels of ability welcome.

Contact:

Ben Farrington

ukeclub@yahoo.com

Washington

Seattle Ukulele Players Association (SUPA)

www.seattleukulele.org/

Cowlitz Ukulele Association

Longview, WA. 98626

CowUke@yahoo.com

UK

England

Ukulele Society of Great Britain

43 Finstock Road, London W10 6LU

Tel: 020 8960 0459

Email: m@gicman.com

Cambridge Ukulele Co-operative [Cuckoo]

Meet alternate Sundays 2pm-6pm

The Portland Arms Cambridge CB4 3BAIf

If you're cuckoo about ukes come and join us.

<http://www.myspace.com/cambridgeukuleleclub>

Ukulele Philharmonic Orchestra of Sudbury

Tuesdays evenings from 7.00pm

The Institute, Station Road, Sudbury Suffolk CO10 2SP

Beginners Welcome

Uke Wednesday Jam

Every Wednesday 7 till closing Downstairs @ The Royal George

Charing Cross Road, London, WC2H 0EA, U.K.

contact: Quinc email: qnc@qnctv.com

<http://ukeweds.intodit.com>

Ukulele Clubs continued

SCUPA - Second City Ukulele Players Association

We meet weekly on Tuesdays at 7:30pm in the upstairs room
at The New Billesley Pub, Brook Lane, Kings Heath,
Birmingham, West Midlands B13 0AB

We accommodate all players beginners to experienced.

Call or text Jon 0787 353 1161 or email:

jay.eye@bigfoot.com for more information.

Stockton to Darlington Ukulele Express

Meeting monthly in Darlington, northeast England new members always
welcome. contact Simon at simonb250@hotmail.com

<http://ukuleleexpress.blogspot.com>

Tune Army Ukulele Club

The Bay Horse, Front Street, Whickham, Newcastle upon Tyne, NE16 4EF

Meeting first Monday of the month 7:30 - 9:30

<http://tunearmy.blogspot.com/>

UkeGlos Ukulele Club

Meets Every Mondays every month, 8.00pm

The Exmouth Arms, Bath Rd

Cheltenham, GL53 7LX

Wooden & banjo ukes welcome. All levels of playing ability & song styles. **For
full details visit: www.ukeglos.co.uk**

<http://www.ukeglos.co.uk>

Ukulele Sundays host:Tim Smithies

email: tim@timsmithies.com

I host a Ukulele Jam session on Sunday evenings in Sheffield UK called 'Ukulele
Sundays' All welcome - 8.30pm onwards. Riverside Cafe Bar.

<http://www.ukulelesundays.co.uk>.

"Brighton ukulele Sundays"

Meet first Sunday of the month at the Brunswick Pub in Hove East Sussex UK.

Visit Facebook Brighton Ukulele Sundays for more details.

Leicester Ukulele Club

All welcome, First Monday of the month,

Upstairs at Babalas Bar, Queens Road, Leicester

Contact: dave.davies1@virgin.net or mark@littleredtruck.co.uk

Herts of Uke Ukulele Club

Every 4th Sunday - 6.30pm onwards.

Meet at The Doctors Tonic, Welwyn Garden City, Hertfordshire, AL8 6PR

All Players Welcome

Websites: <http://sites.google.com/site/hertsofuke/>

email: hertsofuke@gmail.com

Ukulele Clubs continued

Luton, UK

We meet once a fortnight at Greenbank Music Village,
Greenbank Hal, Cobden Street, Luton, LU2 0NG
Anyone interested can give us a call:

Keith 07745 613931

Scott 07976 895067

Gerry 07785 117029

<http://sites.google.com/site/ukuleleworkshopinluton/>

Ireland

UKULELE IRELAND

ukulele@ireland.com

Irish ukulele club meets on the second saturday of
each month. Players from all over Ireland. Ukeplayers of all levels welcome. If
you are a visiting uke player please feel free to come along. The meetups are
held at 2, eden park, Dunlaoire, Co. Dublin.

Ukuholics

truepants@eircom.net

The Ukuholics are based in the Irish Midlands and meet once a month.

Players of any or no ability will fit in nicely!

Visit www.ukuholics.webs.com for more info

Scotland

Monday Ukearist

Edinburgh's very own ukulele gathering. We gather once a fortnight on
Mondays from 7 to 10(pm!) at Mackenzie School of English near the foot of
Leith Walk

6 John's Place,

EH6 7EP

Contact: John Hobson, +44 (0)7940 513969, jhobson@gmail.com

<http://ukearist.co.uk>

South Wales

Ukulele Nights

meet on the 1st and 3rd Mondays of every month at 8.30pm.

The Albion, Glebe Street, Penarth, Vale of Glamorgan, South Wales

Contact: Sarah Thomas: sarahredsedge@yahoo.co.uk.

Blog: www.ukenights.blogspot.com

(for songbooks, directions and more. Beginners very welcome)

Germany

Ukulele Clubs continued

Ukulele Club of Germany

info@ukulelenclub.de

www.ukulelenclub.de (home page)

www.ukulelenboard.de (message board)

Deutscher Ukulelenclub

c/o Raimund Sper

Korneliusstrasse 1

D-47441 Moers

tel. +49/2841-394837

fax + 49/2841-394836

www.ukulelenclub.de

Holland

Ukulele Jamboree in Rotterdam - hosted by 'The Uke Box'

The night is comprised of a workshop, performances & open mic.

To Join the Mailing List send an e-mail to: guaranteed2swoon@gmail.com

To read more about this and our other ukulele projects go to:

<http://www.ukulele-interventie.blogspot.com> (Dutch)

Visit my personal blog spot and click on 'Ukulele' under "Contents" (English)

<http://www.shelleyrickey.blogspot.com>

'Uke & D'Uke'

<http://ukeandduke.blogspot.com/> (in Dutch)

Note: Shelley has an Etsy store where you can find ukulele related items for sale, check it out: <http://www.thejumpingfleamarket.etsy.com>

France

Ukulele Club of Paris

Thursday starting 7:30 PM

Meetings are announced on the website King David Ukulele Station at this URL:

<http://www.ukulele.fr>

C.O.U.L.E.

Club Olympique de Ukulélé de Lille et des Environs

<http://www.COULE.fr>

"Stay cool, come and play with the C.O.U.L.E."

VSalele

Association des Ukuleliste de Valbonne Sophia Antipolis (Alpes Maritimes)

Visit www.vsalele.org for more info

Spain

Club del Ukelele de Madrid (SPAIN)

<http://www.facebook.com/group.php?gid=131466486122>



USA

Lone Star Ukulele Festival

dates are 4/27-28 in Dallas

UkeLadyMusic and The Dallas Ukulele Headquarters are organizing the event.
more information coming soon.

Kill Country Acoustic Music Camps in Kerrville, TX

We are pleased to be adding Ukulele faculty and classes to it's Feb and June camps in 2011. Pops Bayless will be teaching at both camps. Camp details at www.hcamp.org email=rbm@hcamp.org

UK Ukefest

July 24th, 25th, 26th, 27th 2009

Run Cottage

Hollesley

Suffolk IP12 3RQ

more information available soon on

www.ukulelecosmos.com/phpBB2/index.php

London Uke Festival And World Record Smash!!!

Calling All Uke players! All ages and abilities, 1000 Uke players in an afternoon of entertainment with bands, food, drink, very special guests and a charity money raising World Record attempt!!

Devonshire Square, London EC2.

contact Quincy at qnc@qnctv.com

20th June: Noon till 6pm,

France

Paris ukulele Festival

Le 4 juillet 2009 / July 4th 2009 "La Bellevilloise"

<http://www.myspace.com/parisukefest>

infos@parisukefest.com





This year edition will happen on July 4th with :
Kelli Rae Powell (USA) www.myspace.com/kelliraepowell
Tim Sweeney (USA) <http://www.timsweeney.us/>
Elvira Bira (Sweden) www.myspace.com/elvirabira

Ukulele Zaza (Belgium) www.myspace.com/ukulelezaza

Marie Darling (France) www.myspace.com/mariedarling
Patti Plinko and her Boy (UK)
www.myspace.com/pattiplinkoandherboy
Les Ukulélé Boyz (France) www.myspace.com/ukuleleboys47

Vonck and Vlam

touring from Holland to Istanbul - this summer...
www.vonck-vlam.eu
Check out the Website... that's great entertainment!

WORLD MUSIC DAY at Auburn Preserve Park

from Noon to 5pm June 20th. No fee. Join us for fun: For Festival Info contact:
NUKED UKES
loy@foothill.net

Tampa Bay Ukulele Getaway

November 5-7, 2010
<http://www.tampabayukulele.com/index.html>
Be there or be square. You don't want to miss this event.

Australia

<http://cairnsukulelefestival.net>

The Cairns Festival looks like it is shaping up to be a great event, check it out.



Essential Links from the World-Wide-Web

UkeTalk - <http://uketalk.com/links.html>

"Ukulele Spoken Here" is one phrase that comes to mind. If you want to talk ukulele or catch all the news that is news, this is a can't miss website.

Brudda Bu's Ukulele Heaven

<http://www.geocities.com/~ukulele/index.html>

If you'd like to learn the history of some of ukulele's greatest players, this site is absolutely essential.

Ukulelia - <http://www.ukulelia.com/>

The World's Greatest Ukulele WebLog" Need I say more?

Ukulele Cosmos - <http://www.ukulelecosmos.com>

One of the hottest ukulele forums on the web. Don't Miss It!

Ukulele Underground

<http://www.ukuleleunderground.com/forum/index.php>

Another really popular ukulele forum, lots of Hawaiian players and folks from the West Coast of the Mainland USA.

Flea Market Music - <http://www.fleamarketmusic.com/default.asp>

This is Jumpin' Jim Beloff's website. He has lots of great resources and an excellent forum as well. You can buy Flukes and Fleas there, too. Jim also has lots of songbooks, DVDs, and other great stuff there.

UkeLadyMusic - <http://www.ukeladymusic.com/>

Auntie Noel runs a really great shop. Her passion is ukulele and it shows.

Contact Us: phone 214-924-0408

or email noel.tardy@yahoo.com

Kiwi Ukulele

New Zealand's Ukulele Companion

<http://www.kiwiukulele.co.nz/>

Bounty Music

<http://www.ukes.com/>

Bounty Music Maui

111 Hana Hwy. #105

Kahului, Maui, HI 96732

open 9 :00 to 6:00 Monday thru Saturday * Sunday 10:00 to 4:00

Phone: (808) 871-1141

Fax: (808) 871-1138

Online Resources

<http://www.tikiking.com>

tikiking@tikiking.com

comment=Website listing:

Home of Tiki King Ukuleles since 1999. lots of neat Ukulele stuff, such as the webs largest Ukulele makers database, Custom Hand Built Tiki King Ukuleles, and ukulele stuff to see and buy. We have Flukes and Fleas, Ukulele Art Gallery, Ukulele classes, chord charts, CD's and more!

Bonsai Garden Orchestra

email: info@bgo.nu

Webside: <http://www.bgo.nu>

MySpace: <http://www.myspace.com/bonsaigardenorchestra>

World Music Festival "glattundverkehrt" on july 22nd .

www.glattundverkehrt.at

UkePics

Assorted Ukulele Picture Exposé

<http://www.ukepics.com/>

How High The Moon Publishing

Publisher of the Jam Book "Play Well with Other"

9826 James A. Reed Rd. Kansas City, MO 64134

816-965-0183 or 816-728-6936

<http://www.moonbookstore.com>

Uke Farm - <http://www.ukefarm.com/home.HTML>

Uke Farm Radio - <http://www.live365.com/stations/ukefarm>

GoChords

<http://www.gochords.com>

"GoChords™" is an easy-to-use writing and playing tool with moveable chord tablature!"

Live 'Ukulele

Tabs, lessons, and info for 'ukulele enthusiasts

<http://liveukulele.com/>

<http://ukeattitude.blogspot.com/>

<http://twitter.com/ukeattitude>

<http://gotaukulele.blogspot.com/>

<http://ukulele-perspective.com>